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mony, it was not the same for the quality of tone, for this quality is low in the voices of women and children, and if not *acute* at least *clear*, and high in the voices of men. For this reason, in the chapels of Italy, and particularly in the Pontifical Chapel at Rome, they formerly employed "Castrati" for the contralto. Their shrill voices were more penetrating than the voices of women and children, and had more weight than the counter tenors. Some of these singers were sent to France for the service of the Chapels of Louis XIV. and Louis XV., but at the theatres they have never had any but counter-tenors for the contralto, and the effect of the choruses has always been harsh and noisy on that account.

In some churches in France they have thought to avoid the disadvantages of counter-tenors by means of chorister boys with powerful voices,\* but in avoiding this defect, they have fallen into another not less injurious, that is the guttural quality of this artificial voice. The extent of the true contralto is this,

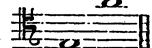


It will be seen that it differs little

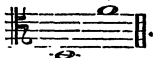
from the mezzo-soprano in height. The difference of these voices in this part of their compass consist less, in fact, in their power of ascending, than in their tone and volume. Much less strong in the mezzo-soprano than in the contralto, the sound assumes in the latter the character of a bass to the upper system of voices, which it does not possess in the other.

9. The voices of men are divided in Choir and Chorus singing into three principal species, which are—the High Tenor, Low Tenor, and Bass. The latter was also divided into two varieties in the compositions of the Masters of the 16th century, and of the first part of the 17th; the first called *Basse-taille* (*i. e.* tenor-bass) in France, and *Basso* in Italy, was the high bass, the first bass, which was usually written in the *Fa* clef on the third line; the other was the lower bass, which the French called *Basse Contre*, and the Italians *Baritono*.† By a remarkable antilogy, we now call the lightest and highest bass voices, Baritones. However, we do not now distinguish the different kinds of basses in our Choirs and Choruses, it is only in the parts of the Opera that different classifications are made.

10. There are delicate varieties of height and depth in the tenors as in the trebles. Some countries furnish high tenors in abundance, others only produce lower voices. High tenors are those which extend over the

interval of an eleventh, from *e* to *a*, 

and which make these notes with the chest voice. Low tenor, or second tenor, extends from *b* to *f*,



In these two varieties of the same kind of voice, we meet with certain modifications in the quality of the sounds, if not in their compass. It is the duty of the Director of music to examine the voices of Choir and Chorus singers, and to classify them according to his observations.

(To be continued.)

\* It is this kind of voice which Ferrein believed was produced by a particular organ,—but he was mistaken.

† This word comes from the Greek *βαρυ*, heavy, ponderous,—and *φωνος* (Latin *tonus*), tone. Baritone signifies, then, an unwieldy, heavy, ponderous voice, which cannot execute anything light. It is in the same sense that the cry of the elephant is called Baritus.

## TO CORRESPONDENTS.

*This Journal will be published fortnightly until August next, on the 1st and 15th of the month.*

*The late hour at which Advertisements reach us interferes much with their proper classification.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*J. N., Kingston.—The Author of "Ben Bolt" is said to be an American, J. W. Christy.*

*A. C. S. is referred to our Professional Notices on the page preceding the leading article. We have already declined, editorially, to recommend.*

## Brief Chronicle of the last Fortnight.

MR. E. W. THOMAS, so undeservedly neglected by the Manchester public twelve months ago, has brought his second series of shilling concerts at the Philharmonic, Liverpool, to a conclusion on Saturday week. Notwithstanding the slack attendance the first fortnight, the receipts have left him a handsome surplus after the payment of all expenses.—*Manchester Examiner*.

ROCHDALE.—The subscription concerts of the Harmonic Choral Society were brought to a successful close on the 16th Feb. A numerous audience expressed their approbation by continued applause.

CHESTER.—Mr. Baxter, late alto of the cathedral, gave a farewell concert on the 16th of February, on his removal to Manchester Cathedral. Mr. Bickley, late of Lichfield, fills his post at Chester. Musical matters are reviving in Chester.—A committee has recently been formed, of which the Very Rev. the Dean (Dr. Anson), the Mayor, the Rev. Canon Blomfield, several magistrates and influential gentlemen are members, who have obtained from the Ecclesiastical Commissioners a lease of the Theatre Royal in this city. This building is situated near the cathedral. The committee have obtained the estimate of an eminent architect, who guarantees the conversion of the present building into a music hall for about £2,500. Within £100 of this sum has been already subscribed in £5 shares. The building to be erected will be a gothic hall, in unison with the original edifice on the same site. The hall when completed according to the plans will be 110 feet long, 40 feet wide, and 50 feet high; it will be capable of seating 1,400 persons, and also for affording room for an organ and orchestra of 300 performers; there will be cloak and refreshment rooms, with other convenient apartments. The work will be commenced immediately, and it is confidently expected that the Hall will be opened by a Festival about Christmas next.

CHELTENHAM.—Musical recitals take place weekly at the residence of Mr. Evans. Lent performances will include selections from *Messiah*, *Creation*, *St. Paul*, &c. St. David's Day is to be commemorated by a performance of Welsh music.

THE MANCHESTER SACRED HARMONIC UNION's third concert, on the 15th of February, consisted of Handel's *Judas Maccabæus*, and a selection.

LEEDS.—We are glad to hear of the continued success of the People's Concerts here. The *Messiah*, on Christmas-Eve, is to be followed by the *Creation* on March the 6th; with intervening miscellaneous concerts. We would suggest to the direction, that the laudatory (query?) descriptions of the singers engaged, are hardly in good taste.

**NORTHAMPTON.**—The new organ, erected in the Music Hall, appears to give great satisfaction. The instrument was built by a continental maker, under the direction of Mr. C. McKorkell.

**HULL.**—A new organ, built by Messrs. Foster and Andrews, for Bethel Chapel, was opened by Mr. William Spark, of Leeds.

**LEOMINSTER.**—Mr. Wilkes gave a concert on the 9th, under distinguished patronage. Conductor, Mr. Alfred Gilbert. A very long programme was much applauded by an overflowing audience.

**MONMOUTH** has a Choral and Madrigal Society, which has already given its second concert; conductor, Mr. Wall.

**THE NORWICH PHILHARMONIC SOCIETY** (27th concert), took place on the 15th of February. Handel's first concerto, Beethoven's symphony No. 8, and Mozart's 2nd ditto in D, with some vocal music, formed the programme.

**BELFAST.**—The Philharmonic Society (musical director, Mr. Willis), already numbers 200 members, at the end of two months' existence.

**ABINGDON.**—The Town Hall, a fine building in the Corinthian style, built by Inigo Jones, has been, by recent alterations, admirably adapted for concerts; £1,500 has been expended in the renovation, and the opening is to be commemorated with a grand concert, by the Abingdon Choral Society.

**CLIFTON.**—The Orpheus Glee Society gave their annual performance on the 16th Feb. This association bids fair to rival in popularity the Madrigal Society. The small concert room, Victoria Rooms, was completely filled. The various glees were rendered in very efficient style by twenty-six male voices under the direction of Mr. T. H. Crook.—The London O. ches-tral Union gave a concert here in the large room on the 8th Feb., and attracted a very large audience.

**BRIGHTON.**—Mr. J. Marshall, a local young bass singer of promise, assisted by the Brighton Sacred Harmonic Society, gave a performance of Handel's *Messiah*, under very distinguished patronage, on the 21st Feb.

**WHITTINGTON CLUB.**—We are glad to hear that the affairs of this club are now in a more prosperous condition than at any time since its foundation. The sixth anniversary is to be celebrated on the 2nd March.

**TAXES ON KNOWLEDGE.**—At a soirée on the 8th of February, given to the Right Hon. Thos. Milner Gibson, M.P., in honour of the repeal of the Advertisement Duty, a selection of glees and songs added to the pleasure of a very interesting evening.

**MR. CHARLES SALAMAN** gave the first of three piano-forte soirées on the 18th of Feb.; the selection consisting chiefly of his own compositions.

**MADRIGAL SOCIETY.**—The hundred and thirteenth anniversary festival of this Society was held on Thursday, Feb. 16th. It was likewise the inauguration of Sir George Clerk in the office of President, to which he was lately elected on the death of the gallant veteran Lord Saltoun. The meeting was an excellent one: the musical Baronet filled the chair most ably; and a fine selection of madrigals and part-songs was sung with remarkable precision and effect, the company including a larger than usual proportion of good and practised voices.—*Spectator*.

**ST. MARTIN'S HALL.**—We have been informed that the directors of the Wednesday Evening Concerts are about to follow the example of the New Philharmonic Society, and will shortly remove, from Exeter Hall, to Mr. Hullah's New Music Room, in Long Acre.

**ST. MARTIN'S HALL.**—Mr. Hullah produced Handel's *Judas Maccabæus* with good effect on the 22nd Feb.

**MR. LINDSAY SLOPER** had his first Chamber Concert on Tuesday evening,—an elegant entertainment, fashionably attended. Mr. Sloper is one of our most accomplished pianists; and he showed himself to be so by his finished execution of Spohr's concertante duet for the piano and violin, (accompanied by Molique,) and of Beethoven's sonata in D minor from Op. 29, esteemed one of the masterpieces of the composer. These were the great performances of the evening. There was also some excellent singing by Madame Ferrari, Miss Dolby, and Mr. Benson.

**THE HARMONIC UNION** produced *Acis and Galatea* on the 13th of February. The peculiar interest of this performance consisted in its introducing the additional accompaniments said to be by Mozart. In the original copies of Handel's score, this *Serenata* is not divided into two parts; but the chorus "Wretched lovers" immediately follows the preceding joyous chorus. This renders the introduced symphony, attributed to Mozart, of doubtful propriety: because it too far removes the giant's appearance from the interrupted happiness of the shepherds.

**MR. H. LESLIE'S "IMMANUEL."**—We have announced that this gentleman, with a philanthropic spirit highly honourable to him, intends the production of his oratorio to be in aid of the funds of three charitable institutions; namely, the Governesses, the Choral Fund, and the Royal Society of Female Musicians: the performance will take place on the 2nd of March, under the direction of Mr. Benedict. Mr. Blagrove will lead the band, and Mr. Grice (the secretary of the Choral Fund) is to act as chorus-master. While upon this subject, it would perhaps serve the charitable purpose of the performance to call attention to the insufficient state of the funds of the benevolent institutions to which the proceeds of the first performance of Mr. Leslie's oratorio are devoted. The Choral Fund—one of the oldest Choral Societies in London, has recently found it necessary to make urgent appeals to the public in behalf of the claimants upon its aid; and it is to be hoped, that in addition to the surplus of the profits of the concert, the more munificent patrons of music will contribute to the necessities of some of the most deserving members of the musical profession.

**MENDELSSOHN SCHOLARSHIPS.**—It will be recollected that, five years ago, a concert was given, the proceeds of which were to be applied in the foundation of scholarships under the above title, in memory of Mendelssohn. It has been stated that, in furtherance of this object the sum of £1,200 was recently forwarded to Germany; this, however, is not the fact: the English trustees having waited in vain for some steps to be taken in the matter by the promoters of the scheme in Germany, who, to speak mildly, have been extremely dilatory in fulfilling their self-imposed duties.

**SIGNOR NORONHA** (the new Portuguese Violinist) produced a marked effect at his first concert at the Beethoven Rooms on 21st Feb. The programme included three elaborate and difficult pieces of his own composition, calculated to display his particular excellences. The rooms were crowded.

**COLOGNE.**—The fifth and sixth concerts in the Casino-Saale, introduced to the audience much new music, under the direction of Ferdinand Hiller.—MM. J. Brumenthal, Seligman, and Ferdinand Hiller, are at present in Paris.

**GENOA.**—In presence of the syndic, of the maestro Sivori, of Mariani, and of several of the municipal counsellors, has taken place the opening of the case containing the violin which Paganini left to his native town. It is a *Guarnerius del gesu* of such power and tone, that the celebrated violinist called it his canon. Its identity having been proved, Sivori played several *morceaux* on it, which excited the greatest admiration.

MILAN.—Mad. Clara Novello, M. Corsi, M. Carrion, and Madlle. G. Brambilla have gained for themselves great honour by their performance of *Rigoletto* at the Scala.

MEYERBEER'S new Opera, "*L'Etoile du Nord*," was produced in Paris on the 16th Feb., with marked success.

PARIS.—The St. Cecilian Society, at one of its late meetings, gave Weber's *Preciosa* in its entire form; which has hitherto only been heard by portions in France. M. Jules Cohen, on the occasion of his sister's marriage in the Israelites' Temple at Paris, composed music to several of the psalms.

MADLLE. CLAUSS.—This well known pianiste has just received a handsome diamond bracelet from the Queen of Hanover.

BRANDUS AND MEISSONNIER, v. SCHONENBERGER. — This was an action brought in Paris, by which the plaintiffs succeeded in establishing their Copyright to Herold's *Pré aux Clercs*, and *Zampa*.

LUMLEY v. GYE.—This cause was tried in the Court of Queen's Bench, the 20th of February and following days. The action is brought by Mr. Lumley against Mr. Gye, to recover compensation for the loss of Mdlle. Johanna Wagner's services. Damages are laid at £30,000. For the plaintiff Sir F. Thesiger, Sir F. Kelly, Messrs. Huddleston, Cowling, and Haddestone; for the defendant the Attorney-General, and Messrs. Willis and Creasy are retained. The jury returned a verdict for the defendant.

FOREIGN COPYRIGHT. — The important question, whether a foreigner has any right to protection in this country for his literary or musical compositions, is now being argued before the House of Lords, in the case of Boosey and Jefferys. The case was opened on the 16th and argued for several days; by Serjeant Byles for the appellant (Jefferys), the reply being made by Sir Fitzroy Kelly. The matter excites much interest among the book and music trade. We intend to print the judgment in full as soon as it is delivered.

## DURING THE LAST MONTH,

Published by J. A. NOVELLO.

LORD WHO SHALL DWELL. Anthem, published as an offering to the fund of the English Colony of Picairn Islanders. 2s.

CROTCH, DR. METHINKS I HEAR THE FULL CELESTIAL CHOIR. Separate vocal parts, 7½d.

BICCI. DAINY WHITE PEARL. Madrigal. Separate vocal parts, 4½d.

WILBYE. WHY DOST THOU SHOOT. Madrigal. Separate vocal parts, 4½d.

KING, C. In C:—Te Deum, Jubilate, Sanctus, Kyrie, Nicene Creed, Magnificat, and Nunc dimittis. Vocal score, 3s. 6d.; Separate vocal parts, 3s.

DEAN, A. Jun. MUSIC, MUSIC, COME, OH COME. Glee for four voices.

MOZART'S REQUIEM MASS (octavo size, price 3s.) in Vocal Score, with Accompaniment by VINCENT NOVELLO. In addition to the original Latin words an adaptation to English words has been added by R. G. LORAIN, Esq.

## Anthems, &c. for the Coming Season.

### GOOD FRIDAY.

BLOW. MY GOD LOOK UPON ME. 4 voices. Vocal score, 9d.; Vocal parts, 7½d.

REYNOLDS. MY GOD LOOK UPON ME. Full 4 voices, 6d.; Vocal parts, 6d.

### EASTER-TIDE.

BOYCE. IF WE BELIEVE THAT JESUS DIED. Verse, A.B. Vocal score, 1s. 6d.; Vocal parts, 9d.

HANDEL. I KNOW THAT MY REDEEMER LIVETH. Soprano Solo, 9d.

— Since by man came death. 6d. Vocal parts, 2s.

— Behold, I tell you a mystery. Recit, B. } 9d.  
— The trumpet shall sound. Air, B. }

— Then shall be brought to pass. Recit }  
— O Death, where is thy sting. Duet, A.T. } 1s.  
— But thanks be to God. Chorus }

— Then shall the eyes.—He shall feed his flock. Air, 6d.

— His yoke is easy. Chorus. 9d.

— Behold the Lamb of God. Chos. He was despised. Air, A. Vocal score, 1s. Vocal parts, 7½d.

HARMAN. JESUS CHRIST IS RISEN TO-DAY. (Hymn) 1s. 6d.

— Lift up your heads. Anthem. 2s. 6d.

JACKSON (Masham). CHRIST OUR PASSOVER. 6d. Vocal parts, 6d.

KENT. HEAR MY PRAYER. Verse, two trebles and chorus. Folio, 9d.; octavo, 3d.; Chorus parts, 1½d.

— The Lord is my Shepherd. Verse for treble or tenor and bass, with chorus. 2s. Vocal parts, 1s.

NORRIS, THOMAS. HEAR MY PRAYER. Treble Solo, with Chorus. 1s. 9d.

NOVELLO. THE EASTER HYMN, newly adapted and variously harmonized as Solo, Trio, Quartett, and Chorus. 1s. Class copy, 1½d.

— The Lord is my strength. 9d. Vocal parts, 6d. Class copy in score, 1½d.

PALESTRINA. BEHOLD THE LAMB OF GOD. S.A.T.T.B. 1s. 3d.

STROUD. HEAR MY PRAYER. 4 voices. Vocal score, 1s. 9d. Vocal parts, 1s.

WEBBE. CHRIST BEING RAISED FROM THE DEAD. Vocal score, 9d.

### ASCENSION.

CROFT. O LORD GOD OF MY SALVATION. Verse, A.T.B. Vocal score, 1s. 9d. Vocal parts, 10½d.

HANDEL. BUT THOU DIDST NOT LEAVE. Air, s. and Chorus. Lift up your heads. Vocal score, 1s. 6d. Vocal parts, 1s.

PALESTRINA. HOW BEAUTIFUL UPON THE MOUNTAIN. S.A.T.B. 1s. 3d.

### WHIT-SUNDAY.

BLOW. I WAS IN THE SPIRIT. Verse, A.T.B.B. Vocal score, 1s. 6d. Vocal parts, 10½d.

— I beheld, and lo! a great multitude. Verse, A.T.B.B. Vocal score, 1s. 6d. Vocal parts, 1s.

GREENE. LET GOD ARISE. Verse, A.T.B. Vocal score, 2s. Vocal parts, 1s. 6d.

HANDEL. HOW BEAUTIFUL ARE THE FEET. Air, with Chorus. Their sound is gone out. 9d. Chorus parts, 1s.

LORAIN. COME, HOLY GHOST, CREATOR, COME. And two other Festival Hymns. 1s. 6d.

PURCELL. LET GOD ARISE. Verse, T.T. 2s.

TALLIS. IF YE LOVE ME, KEEP MY COMMANDMENTS. S.A.T.B. 6d. Vocal parts, 6d.

### TRINITY SUNDAY.

PALESTRINA. HOLY, HOLY, HOLY, LORD GOD ALMIGHTY S.S.A.T.B. 1s. 3d.